

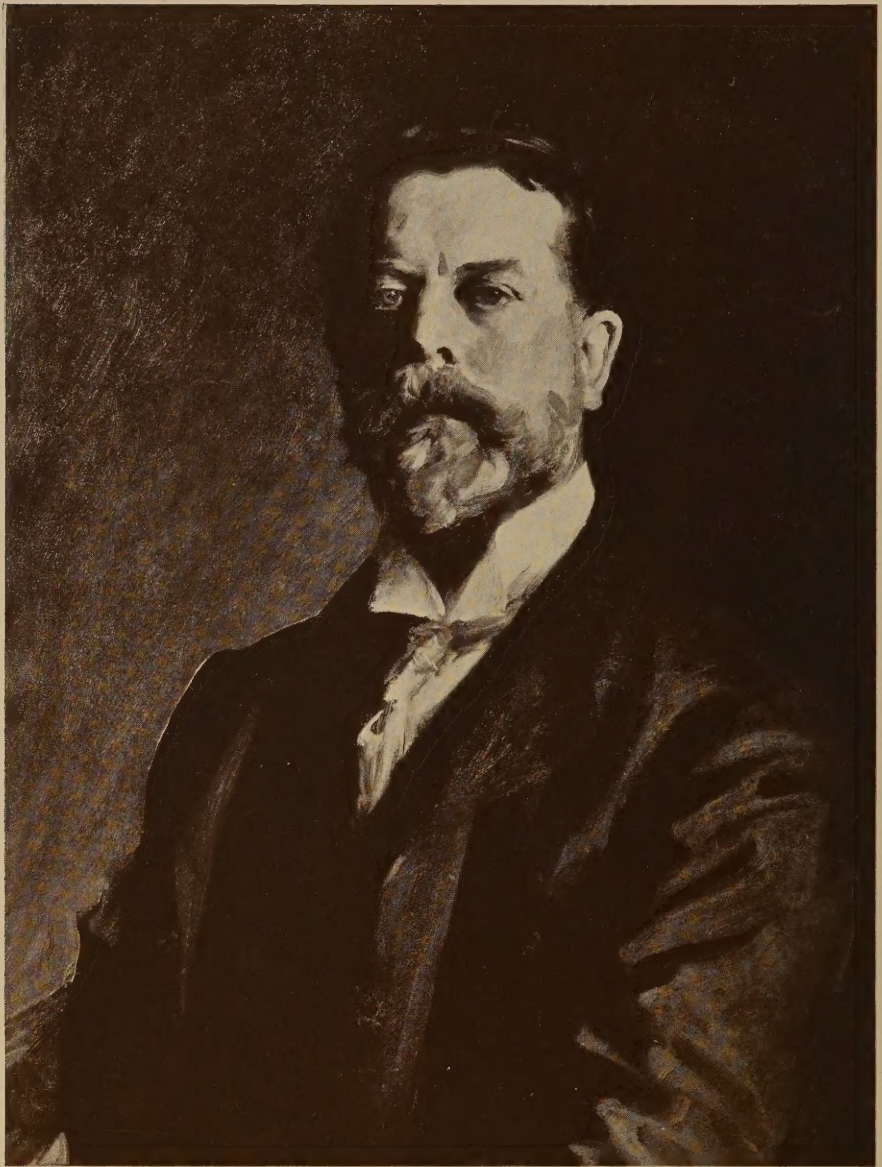
JOHN SINGER SARGENT



A CATALOGUE OF THE MEMORIAL EXHIBITION
OF HIS WORKS AT THE MUSEUM OF FINE ARTS
BOSTON · FROM NOVEMBER THIRD TO DECEMBER
TWENTY-SEVENTH · MCMXXV



MEMORIAL EXHIBITION OF THE
WORKS OF
JOHN SINGER SARGENT



SELF PORTRAIT OF JOHN SINGER SARGENT
Uffizi Gallery

By permission of Anderson, Rome

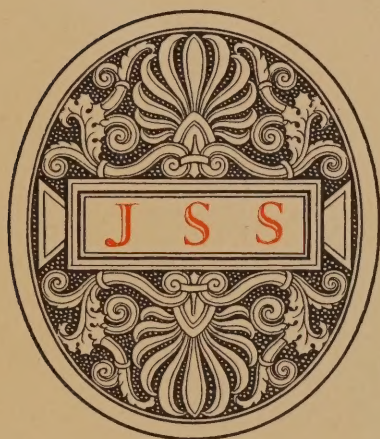
No. 58

A CATALOGUE OF THE
MEMORIAL EXHIBITION OF THE WORKS OF
THE LATE

JOHN SINGER SARGENT

OPENED ON THE
OCCASION OF THE UNVEILING OF MR. SARGENT'S
MURAL DECORATIONS OVER THE MAIN STAIR
CASE AND THE LIBRARY OF THE MUSEUM

EXHIBITION FROM
NOVEMBER 3 TO DECEMBER 27
NINETEEN TWENTY-FIVE



BOSTON · MASSACHUSETTS
MUSEUM OF FINE ARTS
MCMXXV

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THE TRUSTEES WISH TO EXPRESS THEIR THANKS
TO FRIENDS OF THE MUSEUM FOR THE VERY GENEROUS
WAY IN WHICH THEY HAVE COME FORWARD, OFTEN AT
CONSIDERABLE PERSONAL INCONVENIENCE, TO AID IN
MAKING THIS EXHIBITION A WORTHY MEMORIAL.

FOREWORD

HISTLER once said — with pungent zest — that painting and literature, being two distinct arts, it was just as futile to write a criticism of a painting as it would be to paint a criticism of a book. The hint may not be lost upon us in the presence of this notable collection of John Sargent's paintings, and we can safely leave them to speak for themselves. Moreover, the quality of his painting has been so fully recognized by eminent critics of both continents, that it may not be amiss here to dwell upon the development of his career and the more personal side of the artist and the man, from a personal knowledge extending over many years.

John Sargent came from the Florence Academy of Fine Arts in 1874, when he was eighteen years old — well fitted for his entry into the French atelier of Carolus-Duran, where he remained five years. He could already draw and paint well, the result of painstaking and minute work. His first training, it is said, came from his mother who set him to copying the tea service on the family table; while his preference for the Italian Primitives indicated the direction of his early choice. As water-color was his first medium, so it was his first love, and continued to be to the end; even his oils reflected, by their easy flow, the medium of water-color in which he painted so fluently.

I remember well meeting Sargent in Paris in the early eighties, and I can see him now: very tall, almost slight of build, of erect carriage, and wearing a dark roundish beard — the picture of a handsome attractive young man, rather awkward and shy, but withal possessing the indescribable charm of a fresh, winning personality. He was then, as he

continued to be, a man of few words, which were as carefully and laboriously sought for as were the various phases of his art.

Let no one think that he attained with one bound his mastery of eye and brush; it was preceded by a long and painstaking apprenticeship during which he searched, with a precision never discarded even in the heyday of his greatest freedom and mastery of expression.

Sargent's first success was the portrait of his master exhibited in the Salon of 1877 which gained him a *mention honorable*; and the medals followed in increasing preciousness of metal and value—bronze, silver, and gold. Then appeared in the Salon of 1882 the portrait of Miss Burckhardt—"The Lady with the Rose"—one of the best things Sargent ever did, which placed him in the first rank of portrait painters. In the same year, but of a very different and distinct note, came a dazzling production, "El Jaleo"—the Spanish dance now in Fenway Court, Boston. That canvas also made a profound impression and stamped the painter as a genius. But another was to follow, in 1884, quite different from these, yet on the same high level—one of those "damned ultimate things" acclaimed by all. I was present at the opening of a small coterie of exhibitors at the *Galerie Georges Petit* when that painting—the Boit children—was first shown. The artistic and fashionable world crowded around it, lost in admiration and wonder, for it was an epochal piece of painting, of a bigness of vision and execution unseen since the days of Velazquez and Frans Hals. Carolus-Duran was there, proud of the achievement of his pupil, but disturbed—visibly so, for it was apparent that his young pupil, at the outset of his career had already surpassed his master.

In that same year, '84, was exhibited in the Salon the portrait of Mme. Gautreau now in the Metropolitan Museum. How advanced it looked then, especially in the flat tones of the face! "C'est Japonais," wrote Albert Wolff, whose pen was as poisonous as it was brilliant, "Il

a voulu jouer avec le monstre, et le monstre l'a dévoré". This production was far ahead of the times, and provoked much comment, which resulted in its remaining in the painter's studio. The event, I was told later, was one of the contributing causes which drew him to London where honors and orders were showered upon him.

The teaching of his master had such a strong influence upon Sargent's method of painting that it may be worth while to give a summary of its tenets in Carolus-Duran's own words: "Search for the values, again the values, and always the values. Establish the half-tones (*la demi-teinte*) as a basis, then a few accents and the lights. Seek the salient character of the model. All that is not indispensable is harmful (*nuisible*). Art means selection — therefore select."

It is easy to trace these tenets in Sargent's remarkable accuracy of values; in his method of establishing the half-tones; in his accentuation of the character of his sitters; in his elimination of all but the bare essentials; and, lastly, in his masterly development of selection. Of these principles, the one that had the greatest hold upon him was the establishing of half-tones upon his canvas. Even a superficial analysis of his work reveals how entirely he adopted this procedure. It explains why he almost invariably took up his half-tones afresh each day. It explains, also, the unity of his work, for in simplicity of method and expression Sargent developed a new style in modern painting which has left its mark upon painters the world over.

If he followed a method in this essential, he had no color method, as an eminent expounder of the latter claimed. Questioned about this, his answer was characteristic, and it settles in part another assertion that he delved into the psychology of his sitters. "Certainly not! I paint what is before me, using my brains and my feeling." A good deal has been said about this inner "delving", but it is probable that, although he got strong impressions of people one way or another, he painted what he

saw, and that, in so masterly a manner, as to reveal, unconsciously, what was below the surface. Moreover, as Carolus-Duran dinned into his pupils the importance of seizing the character of the model, it is possible that Sargent over-emphasized it, and so was credited with reading inner qualities which were but reflected on the surface.

Although Sargent passed through the mill of grinding work, to expand into what has been termed his "amazing facility and astounding accuracy"—he continued to search with painstaking to the end. I was able to verify this in watching him paint two portraits. It was apparent that a tremendous power was at work, yet accompanied by considerable effort and care. While actively pacing the floor, grumbling criticism of his work and mumbling scraps of conversation, the work proceeded, suggesting alternately the tugging effort of a freight engine and the rapid ease of an express flyer.

Turning to Sargent, the man, we find that his life and his tastes were simple. With unusual opportunities for acquiring beautiful things, he bought little himself, satisfied to enjoy them in museums and in the houses of his friends; and his London studios contained, beside a few fine pieces of tapestry, furniture and brocade, little but the accessories needed for his sitters. His three great devotions were his family, his painting, and his music. Sargent's prepossession lay in the making. Once finished, his interest in a canvas seemed to wane, and he wanted it removed, to begin work upon another; he even forgot that he had produced certain canvases.

A writer in the *London Times* speaks truly of "the gentleness which went with his great stature to make him something like a good giant in a fairy story," for he was ever kind, and considerate of the feelings of others, and always ready to render good services to those in need. Many a young painter has been helped along by his advice and encouragement. His method of criticism was characteristic of him: he commended the

best points, then singled out others which did not come up to them; and thus, his criticism not being destructive, was of the greater value.

John Sargent, in the later years, lived a quiet life in London, seeing just a few friends and avoiding public and private functions. He was possessed of a degree of reticence and impersonality not to be expected in one who had seen so much of the world, and met on terms of equality its rulers, its aristocracy, and those distinguished in all professions. But even more noteworthy was the modesty and bigness of nature which remained untouched by unbounded success and admiration.

Sargent's modest estimate of the money value of his work did not accord with the high prices to which it soared in the open market, and this troubled and vexed him. For the decorations in the Boston Public Library he named the price himself but as his expenses far surpassed that sum, his work resolved itself into a gift to the City of Boston. When he heard that a study of his had been sold for a large sum, he exclaimed, "What nonsense, it is worth \$70.00, not a cent more; what can I do about these absurd prices?"

John Sargent has been well called "a big man, an honest man, who hated all sorts of shams". He was also a strong man, loyal and modest, but the dominant note of his make-up was kindliness and simplicity.

J. TEMPLEMAN COOLIDGE

OIL PAINTINGS

AN ATTEMPT HAS BEEN MADE HERE TO LIST
THE PAINTINGS ACCORDING TO THE DATES OF EXECUTION
AS FAR AS IT IS POSSIBLE TO DETERMINE THEM

OIL PAINTINGS

NUMBER 1

STUDY OF A STAIRCASE

1874

Lent by Dr. George Woodward

.817 x .464m.

NUMBER 2

REHEARSAL OF THE PASDELOUP ORCHESTRA AT THE CIRQUE D'HIVER

1876

Museum of Fine Arts

.555 x .46m.

NUMBER 3

PORTRAIT OF MRS. HAROLD FARQUHAR HADDEN

1878

Lent by Mrs. Harold Farquhar Hadden

.916 x .735m.

NUMBER 4

LOW TIDE AT CANCALE HARBOR

1878

Museum of Fine Arts

.48 x .28m.

NUMBER 5

OYSTER GATHERERS OF CANCALE

1878

Lent by the Corcoran Gallery of Art

.78 x 1.224m.

NUMBER 6

PORTRAIT OF ROBERT DE CIVRIEUX WITH DOG

1879

Museum of Fine Arts

.855 x .485m.

NUMBER 7

LUXEMBOURG GARDENS AT TWILIGHT

1879

Lent by the Minneapolis Institute of Arts

.728 x .915m.

NUMBER 8

PORTRAIT OF EDWARD BURCKHARDT

1880

Lent by Mrs. Harold Farquhar Hadden

.555 x .464m.

NUMBER 9

MID OCEAN, MID WINTER

1880

Lent by Mrs. Frederick Eldridge

.318 x .42m.

NUMBER 10

NORMANDY COAST FISHER FOLK

1880

Lent by Mrs. J. E. Jenkins

.247 x .315m.

NUMBER 11		
1880	PORTRAIT OF HENRY ST. JOHN SMITH Lent by Henry St. John Smith, Esq.	.62 x .495m.
NUMBER 12		
1880	THE PARISIAN BEGGAR GIRL Lent by Paul Schulze, Esq.	.639 x .45m.
NUMBER 13		
1880	OYSTER GATHERERS Lent by Miss Mary Appleton	.41 x .603m.
NUMBER 14		
1881	VENETIAN GLASS WORKERS Lent by Martin A. Ryerson, Esq.	.562 x .85m.
NUMBER 15		
1881	PORTRAIT OF JAMES LAWRENCE Lent by Mrs. Nathaniel F. Emmons	.61 x .458m.
NUMBER 16		
1881	PORTRAIT OF MRS. JAMES LAWRENCE Lent by Mrs. Nathaniel F. Emmons	.61 x .458m.
NUMBER 17		
1882	THE SULPHUR MATCH Lent by Louis Curtis, Esq.	.585 x .415m.
NUMBER 18		
1882	VENETIAN WATER CARRIERS Lent by the Worcester Art Museum	.64 x .702m.
NUMBER 19		
1882	LADY WITH THE ROSE Lent by Mrs. Harold Farquhar Hadden	2.135 x 1.134m.
NUMBER 20		
1882	PORTRAIT OF THORNTON K. LOTHROP Lent by Mrs. Thornton K. Lothrop	.715 x .535m.
NUMBER 21		
1882	DAUGHTERS OF EDWARD D. BOIT Museum of Fine Arts	2.22 x 2.22m.
NUMBER 22		
1883	PORTRAIT OF MRS. CHARLES D. BARROWS Lent by Henry St. John Smith, Esq.	.63 x .52m.

- NUMBER 23
 PORTRAIT OF MR. AND MRS. JOHN W. FIELD 1.13 x .81m.
 1886 Lent by the Pennsylvania Academy of Fine Arts
- NUMBER 24
 VENETIAN INTERIOR .68 x .86m.
 1886? Lent by the Carnegie Institute of Fine Arts
- NUMBER 25
 VENETIAN BEAD STRINGERS .67 x .775m.
 1886 Lent by the Buffalo Fine Arts Academy
- NUMBER 26
 PORTRAIT OF ROYAL E. ROBBINS .757 x .688m.
 1887 Lent by Mrs. John Caswell
- NUMBER 27
 PORTRAIT OF A CHILD 1.238 x .916m.
 1887 Lent by Mrs. Austin Cheney
- NUMBER 28
 PORTRAIT OF CASPAR GOODRICH .663 x .485m.
 1887 Lent by Mrs. C. T. Davis
- NUMBER 29
 PORTRAIT OF MRS. CHARLES FAIRCHILD .498 x .46m.
 1887 Lent by Gordon Fairchild, Esq.
- NUMBER 30
 PORTRAIT OF MRS. ELLIOTT F. SHEPARD 2.135 x 1.225m.
 1887 Lent by Mrs. William Jay Schieffelin
- NUMBER 31
 PORTRAIT OF GENERAL LUCIUS FAIRCHILD 1.278 x .826m.
 Before 1888 Lent by the State Historical Society of Wisconsin
- NUMBER 32
 PORTRAIT OF MRS. JACOB WENDELL 1.53 x .915m.
 1888 Lent by Mrs. R. G. A. van der Woude
- NUMBER 33
 PORTRAIT OF MRS. ADRIAN ISELIN 1.535 x .928m.
 1888 Lent by Miss Georgine Iselin
- NUMBER 34
 PORTRAIT OF DENNIS BUNKER .458 x .353m.
 1889 Lent by the Tavern Club

NUMBER 35		
1890	PORTRAIT OF MRS. AUGUSTUS HEMENWAY Lent by Augustus Hemenway, Esq.	.77 x .64m.
NUMBER 36		
1890	PORTRAIT OF MRS. JAMES T. FIELDS Lent by Boylston A. Beal, Esq.	.764 x .135m.
NUMBER 37		
About 1890	THE COOK'S BOY Lent by Mrs. Frederick Eldridge	.276 x .193m.
NUMBER 38		
Before 1890	THE BRITTANY BOATMAN Lent by Mrs. Frederick Eldridge	.337 x .264m.
NUMBER 39		
Before 1890	THE ARTIST'S SISTER ABOARD SHIP Lent by Mrs. Frederick Eldridge	.275 x .194m.
NUMBER 40		
1890?	BOY IN CHAIR Lent by Miss Sally Fairchild	1. x 1.36m.
NUMBER 41		
1890?	STUDY OF A YOUNG WOMAN Lent by Gordon Fairchild, Esq.	.765 x .635m.
NUMBER 42		
1890?	PORTRAIT OF MRS. KISSAM Lent by the Honorable Mrs. John F. A. Cecil	.525 x .91m.
NUMBER 43		
1890?	PORTRAIT OF MRS. WALTER RATHBONE BACON Lent by the Honorable Mrs. John F. A. Cecil	2.075 x .91m.
NUMBER 44		
1890	SKETCH OF MISS LOUISA P. LORING Lent by Miss Katharine P. Loring	.762 x .637m.
NUMBER 45		
1890	PORTRAIT OF GEORGE PEABODY Lent by George A. Peabody, Esq.	.847 x .66m.
NUMBER 46		
1890	PORTRAIT OF HOMER SAINT-GAUDENS AND HIS MOTHER Lent by Homer Saint-Gaudens, Esq.	1.42 x .954m.

NUMBER 47		
1890	PORTRAIT OF MISS ELEANOR BROOKS (Mrs. R. M. Saltonstall) Lent by Mrs. R. M. Saltonstall	1.54 x .94m.
NUMBER 48		
1890	SKETCH OF MISS ELEANOR BROOKS (Mrs. R. M. Saltonstall) Lent by Mrs. R. M. Saltonstall	.42 x .495m.
NUMBER 49		
1890	PORTRAIT OF PETER C. BROOKS Lent by Mrs. R. M. Saltonstall	.685 x .595m.
NUMBER 50		
1890	PORTRAIT OF MRS. PETER C. BROOKS Lent by Mrs. R. M. Saltonstall	1.265 x 1.02m.
NUMBER 51		
1890	PORTRAIT OF MISS KATHERINE PRATT Lent by the Estate of Frederick S. Pratt	1.025 x .765m.
NUMBER 52		
1890	PORTRAIT OF MRS. HAMILTON McKOWN TWOMBLY Lent by Mrs. Hamilton McKOWN Twombly	2.29 x 1.435m.
NUMBER 53		
1890	PORTRAIT OF MRS. FRANCIS H. DEWEY Lent by Francis H. Dewey, Esq.	.91 x .734m.
NUMBER 54		
1890	PORTRAIT OF BENJAMIN P. KISSAM Lent by Arthur Train, Esq.	.812 x .66m.
NUMBER 55		
1890	PORTRAIT OF A LADY (Ellen Loring) Lent by Augustus P. Loring, Esq.	1.27 x 1.015m.
NUMBER 56		
1891	PORTRAIT OF MRS. EDWARD L. DAVIS AND SON Lent by Livingston Davis, Esq.	2.185 x 1.225m.
NUMBER 57		
1891	PORTRAIT OF THE HONORABLE THOMAS B. REED Lent by the United States House of Representatives	.823 x .665m.
NUMBER 58		
1891 or 1892	SELF-PORTRAIT OF JOHN SINGER SARGENT Lent by the National Academy of Design of New York	.533 x .428m.

NUMBER 59		
SPANISH COURTYARD		.699 x .801m.
Before 1894	Lent by Louis B. McCagg, Esq.	
NUMBER 60		
SPANISH GYPSY		.463 x .28m.
Before 1894	Lent by Louis B. McCagg, Esq.	
NUMBER 61		
PORTRAIT OF MISS ADA REHAN		2.37 x 1.287m.
1894 or 1895	Lent by Mrs. George Marston Whitin	
NUMBER 62		
PORTRAIT OF MISS HELEN SEARS		1.67 x .91m.
1895	Lent by Mrs. Montgomery Sears	
NUMBER 63		
PORTRAIT OF GARDINER GREENE HAMMOND		.73 x .57m.
1895?	Lent by Mrs. Gardiner Greene Hammond	
NUMBER 64		
PORTRAIT OF MRS. MONTGOMERY SEARS		1.48 x .97m.
1896	Lent by Mrs. Montgomery Sears	
NUMBER 65		
PORTRAIT OF CLAUDE MONET		.41 x .332m.
1897	Lent by the National Academy of Design of New York	
NUMBER 66		
PORTRAIT OF HENRY G. MARQUAND		1.303 x 1.03m.
1897	Lent by the Metropolitan Museum of Art	
NUMBER 67		
PORTRAIT OF SENATOR CALVIN S. BRICE		1.478 x .973m.
1898	Lent by Miss Helen Brice	
NUMBER 68		
PORTRAIT OF M. CAREY THOMAS, PRESIDENT EMERITUS OF BRYN MAWR COLLEGE		1.48 x .966m.
1898	Lent by Bryn Mawr College	
NUMBER 69		
PORTRAIT OF THE HONORABLE JOSEPH HODGES CHOATE		1.48 x .973m.
1899	Lent by the Harvard Club of New York	
NUMBER 70		
PORTRAIT OF JAMES C. CARTER		1.447 x .965m.
1899	Lent by the Harvard Club of New York	

- NUMBER 71
A STREET IN VENICE .448 x .535m.
Before 1900 Lent by Mrs. Stanford White
- NUMBER 72
SKETCH OF JOSEPH JEFFERSON .47 x .38m.
1900 Lent by the Executors of the Will of John Singer Sargent
- NUMBER 73
LADY IN BOAT .51 x .684m.
1900 Lent by Mrs. Montgomery Sears
- NUMBER 74
PAUL HELLEU SKETCHING WITH HIS WIFE .663 x .816m.
About 1900 Lent by the Brooklyn Museum
- NUMBER 75
PORTRAIT OF MRS. WILLIAM C. ENDICOTT 1.64 x 1.15m.
1901 Lent by William C. Endicott, Jr.
- NUMBER 76
PORTRAIT OF MRS. JOSEPH CHAMBERLAIN 1.50 x .82m.
1902 Lent by Mrs. William C. Endicott
- NUMBER 77
PORTRAIT OF JAMES WHITCOMB RILEY .911 x .759m.
1903 Lent by the Art Association of Indianapolis
- NUMBER 78
PORTRAIT OF MRS. CHARLES P. CURTIS 1.52 x .90m.
1903 Lent by Charles P. Curtis, Esq.
- NUMBER 79
HIS STUDIO .545 x .715m.
1903 Museum of Fine Arts
- NUMBER 80
PORTRAIT OF EDWARD ROBINSON, ESQ. 1.418 x .918m.
1903 Lent by Edward Robinson, Esq.
- NUMBER 81
PORTRAIT OF FREDERIC PORTER VINTON .65 x .49m.
1903 Lent by Mrs. Frederic Porter Vinton
- NUMBER 82
PORTRAIT OF MRS. FISKE WARREN AND HER DAUGHTER 1.5 x 1.00m.
1903 Lent by Fiske Warren, Esq.

- NUMBER 83
 PORTRAIT OF MRS. WILLIAM C. ENDICOTT, JR. 1.42 x .885m.
 1903 Lent by William C. Endicott, Jr.
- NUMBER 84
 PORTRAIT OF THE HONORABLE WILLIAM CALEB LORING
 1903 1.43 x 1.015m.
 Lent by the Honorable William Caleb Loring
- NUMBER 85
 PORTRAIT OF MRS. A. LAWRENCE ROTCH 1.44 x .92m
 1903 Lent by Mrs. Henry Parkman, Jr.
- NUMBER 86
 PORTRAIT OF MAJOR HENRY L. HIGGINSON 2.447 x 1.523m.
 1903 Lent by Harvard University
- NUMBER 87
 PORTRAIT OF THE HONORABLE JOHN HAY .76 x .636m
 1903 Lent by Clarence L. Hay, Esq.
- NUMBER 88
 PORTRAIT OF MRS. CHARLES E. INCHES .61 x .86m
 1903 Lent by Mrs. Charles E. Inches
- NUMBER 89
 PORTRAIT OF THEODORE ROOSEVELT 1.476 x 1.01m.
 1905 Lent by the United States Government
- NUMBER 90
 PORTRAIT OF LADY WARWICK AND SON 2.68 x 1.533m.
 1905 Lent by the Worcester Art Museum
- NUMBER 91
 PORTRAIT OF MANUEL GARCIA 1.373 x .972m.
 1905 Lent by the Rhode Island School of Design
- NUMBER 92
 PORTRAIT OF MRS. GARDINER GREENE HAMMOND .89 x .636m.
 1905 Lent by Mrs. Gardiner Greene Hammond
- NUMBER 93
 GONDOLAS .374 x .45m
 About 1905 Lent by Robert C. Vose, Esq.
- NUMBER 94
 PORTRAIT OF GENERAL CHARLES J. PAINE .864 x .724m.
 1905? Lent by John B. Paine, Esq.

- NUMBER 95
 PORTRAIT OF MRS. EDGAR SPEYER 1.47 x .963m.
 1906 Lent by Mr. and Mrs. Edgar Speyer
- NUMBER 96
 PORTRAIT OF THE REVEREND ENDICOTT PEABODY .96 x 1.47m.
 1906 Lent by the Groton School
- NUMBER 97
 PORTRAIT OF THE HONORABLE MRS. SWINTON 2.29 x 1.23m.
 1906 and 1907 Lent by the Chicago Art Institute
- NUMBER 98
 PORTRAIT OF THE COUNTESS OF ESSEX 1.205 x .945m.
 1907 Museum of Fine Arts and by the courtesy of the Misses Edwards
- NUMBER 99
 PORTRAIT OF WILLIAM C. ENDICOTT, Jr. 1.43 x .865m.
 1907 Lent by Mrs. William C. Endicott, Jr.
- NUMBER 100
 PORTRAIT OF CHARLES W. ELIOT, PRESIDENT EMERITUS
 OF HARVARD UNIVERSITY 2.576 x 1.61m.
 1907 Lent by Harvard University
- NUMBER 101
 PORTRAIT OF MISS HELEN BRICE 1.492 x .87m.
 1907 Lent by Miss Helen Brice
- NUMBER 102
 PORTRAIT 1.53 x .97m.
 1907 Lent by Mrs. Edward D. Brandegee
- NUMBER 103
 THE HERMIT .98 x .98m.
 1908 Lent by the Metropolitan Museum of Art
- NUMBER 104
 PORTRAIT OF MRS. JOSEPH PULITZER 1.487 x .977m.
 1909-1910 Lent by Mrs. Joseph Pulitzer
- NUMBER 105
 DOLCE FAR NIENTE .41 x .715m.
 About 1910 Lent by the Brooklyn Museum
- NUMBER 106
 MOUNTAIN TORRENT, SIMPLON .875 x 1.14m.
 1910 Lent by Mrs. Montgomery Sears

NUMBER 107		
NONCHALOIRE (Mme. Michel)		.678 x .804m.
1911	Lent by Mrs. Charles E. Greenough	
NUMBER 108		
PORTRAIT OF MRS. ARTHUR HUNNEWELL		.89 x .70m.
1911	Lent by Mrs. Arthur Hunnewell	
NUMBER 109		
RECONNOITERING		.715 x .56m.
Before 1912	Lent by the Executors of the Will of John Singer Sargent	
NUMBER 110		
TWO GIRLS FISHING		.558 x .715m.
1912	Lent by the Cincinnati Museum Association	
NUMBER 111		
THE CONFESSION		.713 x .561m.
1914	Lent by Desmond Fitzgerald, Esq.	
NUMBER 112		
THE MASTER AND HIS PUPILS		.71 x .56m.
1914	Museum of Fine Arts	
NUMBER 113		
SAN VIGILIO, A BOAT WITH GOLDEN SAIL		.56 x .71m.
1914	Lent by the Honorable Alvan T. Fuller	
NUMBER 114		
TYROLESE INTERIOR		.715 x .566m.
1915	Lent by the Metropolitan Museum of Art	
NUMBER 115		
GRAVEYARD IN THE TYROL		.91 x .71m.
1914 or 1915	Lent by Robert T. Paine, 2d	
NUMBER 116		
INSIDE A TENT		.565 x .714m.
1916	Lent by Mrs. John W. Elliot	
NUMBER 117		
TENTS AT LAKE O'HARA		.56 x .71m.
1916	Lent by Thomas A. Fox, Esq.	
NUMBER 118		
LAKE O'HARA		.953 x 1.44m.
1916	Lent by the Fogg Art Museum	

- NUMBER 119
 PORTRAIT OF JOHN D. ROCKEFELLER, ESQ. 1.486 x 1.17m.
 1917 Lent by John D. Rockefeller, Jr.
- NUMBER 120
 PORTRAIT OF JOHN D. ROCKEFELLER, ESQ. 1.487 x 1.154m.
 1917 Lent by John D. Rockefeller, Jr.
- NUMBER 121
 FOUNTAIN AT POCANTICO HILLS .71 x .56m.
 1917 Lent by the St. Botolph Club
- NUMBER 122
 THE ROAD .67 x .382m.
 1918 Museum of Fine Arts
- NUMBER 123
 PORTRAIT OF DANIEL J. NOLAN .673 x .523m.
 1918 Lent by the Corcoran Gallery of Art
- NUMBER 124
 PORTRAIT OF HOLKER ABBOTT, ESQ. .717 x .563m.
 1920 Painted for the Tavern Club and given to it by the artist.
- NUMBER 125
 PORTRAIT OF CHARLES H. WOODBURY, ESQ. .711 x .422m.
 1922 Lent by Charles H. Woodbury, Esq.
- NUMBER 126
 THE ARTIST SKETCHING .566 x .709m.
 1923 Lent by Mrs. R. T. Crane, Jr.
- NUMBER 127
 PORTRAIT OF A. LAWRENCE LOWELL, PRESIDENT OF HARVARD UNIVERSITY 1.396 x .987m.
 1924 Lent by Harvard University
- NUMBER 128
 MARBLE QUARRY AT CARRARA .716 x .92m.
 Lent by the Metropolitan Museum of Art
- NUMBER 129
 CHILD'S PORTRAIT .664 x .51m.
 Lent by Mrs. J. Woodward Haven
- NUMBER 130
 THE CHESS PLAYERS .70 x .552m.
 Lent by Albert M. Snook, Esq.

NUMBER 131		
A YOUNG GIRL	Lent by Mrs. Charles J. White	.41 x .32m.
NUMBER 132		
THISTLES	Lent by Miss Grace Nichols	.565 x .716m.
NUMBER 133		
CAPRI	Lent by Mr. and Mrs. Francis A. Neilson	.769 x .628m.
NUMBER 134		
JAVANESE DANCER	Lent by the Honorable Alvan T. Fuller	.779 x .813m.
NUMBER 135		
A STUDY OF ARCHITECTURE, FLORENCE	Lent by the Honorable Alvan T. Fuller	.712 x .89m.
NUMBER 136		
A FRANCISCAN MONK IN THE GARDEN OF GETHSEMANE,	Lent by the Honorable Alvan T. Fuller	.686 x .56m.
NUMBER 137		
A NEAPOLITAN BOY	Lent by the Honorable Alvan T. Fuller	.47 x .357m.
NUMBER 138		
HEAD OF A NEAPOLITAN BOY, WEARING A RED CAP	Lent by the Honorable Alvan T. Fuller	.47 x .343m.
NUMBER 139		
HEAD OF CHRIST	Museum of Fine Arts	.664 x .458m.
NUMBER 140		
HEAD OF A BOY	Lent by Mrs. Sullivan A. Sargent, Jr.	.52 x .42m.
NUMBER 141		
OLIVE TREES AT CORFU	Lent by the Honorable Breckinridge Long	.673 x .914m.
NUMBER 142		
PORTRAIT SKETCH	Lent by the Estate of Frederick S. Pratt	1.015 x .765m.
NUMBER 143		
GARDEN SKETCH	Lent by the Estate of Frederick S. Pratt	.61 x .458m.

WATER-COLORS

AN ATTEMPT HAS BEEN MADE HERE TO LIST
THE PAINTINGS ACCORDING TO THE DATES OF EXECUTION
AS FAR AS IT IS POSSIBLE TO DETERMINE THEM

WATER-COLORS

NUMBER 1

BELOW NIAGARA FALLS

.245 x .345m.

1876

Lent by Mrs. John W. Elliot

NUMBER 2

UNFINISHED SKETCH OF AN ITALIAN MODEL WITH COPE

.474 x .293m.

1890

Lent by Henry Forbes Bigelow, Esq.

NUMBER 3

TERRACE IN A FLORIDA GARDEN

.395 x .525m.

1900

Lent by G. R. Agassiz, Esq.

NUMBER 4

THOMAR, PORTUGAL

.30 x .45m.

1903

Museum of Fine Arts

NUMBER 5

EVORA, PORTUGAL

.30 x .45m.

1903

Museum of Fine Arts

NUMBER 6

SANTIAGO DE COMPOSTELA, SPAIN

.30 x .45m.

1903

Museum of Fine Arts

NUMBER 7

VILLA FALCONIÈRE

.37 x .535m.

1907

Museum of Fine Arts

NUMBER 8

GENOA—THE UNIVERSITY

.525 x .405m.

1908

Museum of Fine Arts

NUMBER 9

ARAB GYPSIES IN A TENT

.297 x .447m.

Before 1909

Lent by the Brooklyn Museum

NUMBER 10

BEDOUIN MOTHER

.451 x .30m.

Before 1909

Lent by the Brooklyn Museum

NUMBER 11		
ARAB STABLE		.265 x .362m.
Before 1909	Lent by the Brooklyn Museum	
NUMBER 12		
FROM MOUNT TABOR		.251 x .351m.
Before 1909	Lent by the Brooklyn Museum	
NUMBER 13		
GOURDS		.351 x .50m.
Before 1909	Lent by the Brooklyn Museum	
NUMBER 14		
AT FRASCATI		.348 x .502m.
Before 1909	Lent by the Brooklyn Museum	
NUMBER 15		
TOMB AT TOLEDO		.36 x .243m.
Before 1909	Lent by the Brooklyn Museum	
NUMBER 16		
OPUS ALEXANDRINUM		.247 x .347m.
Before 1909	Lent by the Brooklyn Museum	
NUMBER 17		
PERSEUS BY NIGHT		.536 x .395m.
Before 1909	Lent by the Brooklyn Museum	
NUMBER 18		
STAMBOUL		.32 x .449m.
Before 1909	Lent by the Brooklyn Museum	
NUMBER 19		
CORFU—A RAINY DAY		.37 x .54m.
1909	Museum of Fine Arts	
NUMBER 20		
CORFU—THE TERRACE		.525 x .40m.
1909	Museum of Fine Arts	
NUMBER 21		
CORFU—LIGHTS AND SHADOWS		.40 x .525m.
1909	Museum of Fine Arts	
NUMBER 22		
CORFU—CYPRESSES		.40 x .52m.
1909	Museum of Fine Arts	

NUMBER 23 MARLIA 1910	Museum of Fine Arts	.405 x .53m.
NUMBER 24 MARLIA FOUNTAIN 1910	Museum of Fine Arts	.405 x .525m.
NUMBER 25 DAPHNE 1910	Museum of Fine Arts	.525 x .40m.
NUMBER 26 LA BIANCHERIA 1910	Museum of Fine Arts	.405 x .525m.
NUMBER 27 THE BALUSTRADE 1910	Museum of Fine Arts	.40 x .525m.
NUMBER 28 VINES AND CYPRESSES 1910	Museum of Fine Arts	.36 x .505m.
NUMBER 29 TORRE GALLE 1910	Museum of Fine Arts	.695 x .655m.
NUMBER 30 TORRE GALLE—WINE BAGS 1910	Museum of Fine Arts	.505 x .32m.
NUMBER 31 BOBOLI 1910	Museum of Fine Arts	.405 x .53m.
NUMBER 32 BOBOLI FOUNTAIN 1910	Museum of Fine Arts	.355 x .50m.
NUMBER 33 THE GARDEN WALL 1910	Museum of Fine Arts	.40 x .525m.
NUMBER 34 THE CASHMERE SHAWL 1911	Museum of Fine Arts	.505 x .30m.

NUMBER 35 SHALLOWS 1911	Museum of Fine Arts	.40 x .525m.
NUMBER 36 AT THE TOP 1911	Museum of Fine Arts	.40 x .525m.
NUMBER 37 THE FOREGROUND 1911	Museum of Fine Arts	.355 x .51m.
NUMBER 38 THE LESSON 1911	Museum of Fine Arts	.38 x .46m.
NUMBER 39 CARRARA QUARRY 1911	Museum of Fine Arts	.355 x .505m.
NUMBER 40 CARRARA WORKMEN 1911	Museum of Fine Arts	.355 x .505m.
NUMBER 41 QUARRY AT CARRARA 1911	Museum of Fine Arts	.525 x .40m.
NUMBER 42 CHALETS 1911	Museum of Fine Arts	.40 x .525m.
NUMBER 43 THE TEASE 1911	Museum of Fine Arts	.40 x .525m.
NUMBER 44 CRAGS 1911	Museum of Fine Arts	.355 x .495m.
NUMBER 45 READING 1911	Museum of Fine Arts	.505 x .355m.
NUMBER 46 MOUNTAIN BROOK 1911	Museum of Fine Arts	.355 x .51m.

NUMBER 47		
THE GREEN PARASOL		.40 x .525m.
1911	Museum of Fine Arts	
NUMBER 48		
FRESH SNOW		.355 x .495m.
1911	Museum of Fine Arts	
NUMBER 49		
AVALANCHE TRACK		.33 x .525m.
1911	Museum of Fine Arts	
NUMBER 50		
VENICE—I GESUATI		.355 x .495m.
1911	Museum of Fine Arts	
NUMBER 51		
VENICE—LA DOGANA		.505 x .355m.
1911	Museum of Fine Arts	
NUMBER 52		
MONSIEUR DERVILLE'S QUARRY		.405 x .53m.
1911	Museum of Fine Arts	
NUMBER 53		
TRAJAN'S QUARRY		.405 x .53m.
1911	Museum of Fine Arts	
NUMBER 54		
LIZZATORI I		.53 x .405m.
1911	Museum of Fine Arts	
NUMBER 55		
LIZZATORI II		.405 x .53m.
1911	Museum of Fine Arts	
NUMBER 56		
WET QUARRIES		.405 x .53m.
1911	Museum of Fine Arts	
NUMBER 57		
IN A QUARRY		.405 x .53m.
1911	Museum of Fine Arts	
NUMBER 58		
MARMO STATUARIO		.36 x .51m.
1911	Museum of Fine Arts	

NUMBER 59		
LITTLE QUARRY		.355 x .51m.
1911	Museum of Fine Arts	
NUMBER 60		
QUARRY		.36 x .51m.
1911	Museum of Fine Arts	
NUMBER 61		
VENICE—LA SALUTE		.40 x .525m.
1911	Museum of Fine Arts	
NUMBER 62		
VENICE—UNDER THE RIALTO		.275 x .48m.
1911	Museum of Fine Arts	
NUMBER 63		
SPANISH FOUNTAIN		.529 x .343m.
1912	Lent by the Metropolitan Museum of Art	
NUMBER 64		
ESCUTCHEON OF CHARLES V		.30 x .447m.
1912	Lent by the Metropolitan Museum of Art	
NUMBER 65		
MAN SEATED BY A STREAM		.375 x .445m.
1912	Lent by George H. Webster, Esq.	
NUMBER 66		
YACHTS AT FAYAL		.304 x .457m.
1912	Lent by Mrs. Richard D. Sears	
NUMBER 67		
IDLE SAILS		.337 x .535m.
1913	Lent by the Metropolitan Museum of Art	
NUMBER 68		
SIRMIONE		.393 x .523m.
1913	Lent by the Metropolitan Museum of Art	
NUMBER 69		
CAMPING NEAR LAKE O'HARA		.382 x .52m.
1916	Lent by the Fogg Art Museum	
NUMBER 70		
STUDY IN GREENS		.398 x .531m.
1917	Lent by Miss Katharine P. Loring	

NUMBER 71		
SHADY PATHS, VIZCAYA		.392 x .525m.
1917	Lent by the Worcester Art Museum	
NUMBER 72		
THE LOGGIA, VIZCAYA		.525 x .39m.
1917	Lent by the Worcester Art Museum	
NUMBER 73		
THE TERRACE, VIZCAYA		.337 x .522m.
1917	Lent by the Worcester Art Museum	
NUMBER 74		
THE DERELICTS		.34 x .522m.
1917	Lent by the Worcester Art Museum	
NUMBER 75		
MUDDY ALLIGATORS		.337 x .521m.
1917	Lent by the Worcester Art Museum	
NUMBER 76		
THE BATHERS		.392 x .557m.
1917	Lent by the Worcester Art Museum	
NUMBER 77		
VASE FOUNTAIN, POCANTICO		.53 x .40m.
1917?	Lent by the Executors of the Will of John Singer Sargent	
NUMBER 78		
TWO SOLDIERS, POPERINGHE		.335 x .525m.
1918	Museum of Fine Arts	
NUMBER 79		
PORTRAIT OF MRS. WILLIAM JAMES		.47 x .32m.
1921	Lent by William James, Esq.	
NUMBER 80		
THE OLD WHARF		.395 x .525m.
1921	Lent by Dwight Blaney, Esq.	
NUMBER 81		
RYEFIELD BEACH		.39 x .52m.
1922	Lent by Dwight Blaney, Esq.	
NUMBER 82		
ON THE VERANDAH		.38 x .52m.
1922	Lent by Dwight Blaney, Esq.	

NUMBER 83 DUBLIN LAKE 1922	Lent by Mrs. John W. Elliot	.38 x .52m.
NUMBER 84 WHARF AT IRONBOUND 1922	Lent by Mrs. John W. Elliot	.38 x .52m.
NUMBER 85 WOODS IN MAINE 1922?	Lent by Mrs. Montgomery Sears	.34 x .53m.
NUMBER 86 RAINY DAY ON DECK OF YACHT CONSTELLATION 1924	Lent by Herbert M. Sears, Esq.	.323 x .526m.
NUMBER 87 ON THE DECK OF THE YACHT CONSTELLATION 1924	Lent by Herbert M. Sears, Esq.	.369 x .446m.
NUMBER 88 TENT, BAILLEULVAL	Museum of Fine Arts	.335 x .525m.
NUMBER 89 THE SHADOWED STREAM, FRANCE	Museum of Fine Arts	.345 x .245m.
NUMBER 90 FRESH SNOW	Lent by Mrs. J. D. Cameron Bradley	.25 x .355m.
NUMBER 91 ROCKY MOUNTAIN CAMP SCENE	Lent by Mrs. Edward D. Brandegee	.38 x .52m.
NUMBER 92 INTERIOR OF A CHURCH (CATHEDRAL OF TOLEDO)	Lent by Charles Martin Loeffler, Esq.	.247 x .349m.
NUMBER 93 IN THE GENERALIFE	Lent by the Metropolitan Museum of Art	.373 x .453m.
NUMBER 94 CANAL ENTRANCE	Lent by J. Randolph Robinson, Esq.	.25 x .35m.

NUMBER 95		
SCHOONER CATHERINE, SOMESVILLE		.336 x .518m.
	Lent by Richard W. Hale, Jr.	
NUMBER 96		
SAND BEACH, MT. DESERT		.328 x .52m.
	Lent by Mrs. Richard W. Hale	
NUMBER 97		
MARBLE VASE IN A SPANISH GARDEN		.418 x .252m.
	Lent by Mrs. Montgomery Sears	
NUMBER 98		
OLIVE GROVE		.396 x .522m.
	Lent by John S. Ames, Esq.	
NUMBER 99		
YPRES (Unfinished)		.331 x .523m.
	Lent by Mrs. Henry Lyman	
NUMBER 100		
THE OLD SHED		.38 x .53m.
	Lent by Mrs. Henry Lyman	
NUMBER 101		
SADDLE HORSE, PALESTINE		.35 x .248m.
	Anonymous	
NUMBER 102		
MAGNOLIAS		.30 x .457m.
	Anonymous	
NUMBER 103		
BOAT YARD SHOWING HULL		.392 x .532m.
	Lent by the Executors of the Will of John Singer Sargent	
NUMBER 104		
NEGRO DRINKING		.348 x .532m.
	Lent by the Executors of the Will of John Singer Sargent	
NUMBER 105		
PALMS AGAINST THE SKY		.397 x .532m.
	Lent by the Executors of the Will of John Singer Sargent	
NUMBER 106		
PALM THICKET		.398 x .532m.
	Lent by the Executors of the Will of John Singer Sargent	

NUMBER 107		
LANDING, MIAMI	Lent by the Executors of the Will of John Singer Sargent	.397 x .532m.
NUMBER 108		
TREES ON HILLSIDE, MAJORCA	Lent by the Honorable Alvan T. Fuller	.388 x .528m.
NUMBER 109		
VILLA CORSINI, NEAR FLORENCE	Lent by the Honorable Alvan T. Fuller	.35 x .51m.
NUMBER 110		
A RENDEZVOUS	Lent by Mrs. Richard D. Sears	.523 x .397m.
NUMBER 111		
THE QUARRY, CHOCORUA	Lent by Mrs. Bayard Thayer	.316 x .507m.
NUMBER 112		
LAKE O'HARA	Lent by Edward W. Forbes, Esq.	.385 x .518m.
NUMBER 113		
SKETCH NEAR JUNE STREET	Lent by the Estate of Frederick S. Pratt	.246 x .334m.

REPRODUCTIONS OF SOME OF
MR. SARGENT'S
BEST KNOWN PAINTINGS



THE SULPHUR MATCH

No. 17



LADY WITH THE ROSE

No. 19



DAUGHTERS OF EDWARD D. BOIT

No. 21



PORTRAIT OF MRS. AUGUSTUS HEMENWAY

No. 35



PORTRAIT OF MRS. PETER C. BROOKS

No. 50



PORTRAIT OF A LADY (Ellen Loring)

No. 55



PORTRAIT OF MISS ADA REHAN

No. 61



PORTRAIT OF MISS HELEN SEARS

No. 62



PORTRAIT OF HENRY G. MARQUAND

No. 66



PORTRAIT OF SENATOR CALVIN S. BRICE

No. 67



PORTRAIT OF M. CAREY THOMAS, *President Emerita* of Bryn Mawr College

No. 68



PORTRAIT OF THE HONORABLE JOSEPH HODGES CHOATE

No. 69



PORTRAIT OF MRS, WILLIAM C, ENDICOTT

No. 75



PORTRAIT OF MRS. JOSEPH CHAMBERLAIN

No. 76



PORTRAIT OF EDWARD ROBINSON, ESQ.

No. 80



PORTRAIT OF MRS. A. LAWRENCE ROTCH

No. 85



PORTRAIT OF MAJOR HENRY L. HIGGINSON

No. 86



PORTRAIT OF THE HONORABLE JOHN HAY

No. 87



PORTRAIT OF THEODORE ROOSEVELT

No. 89



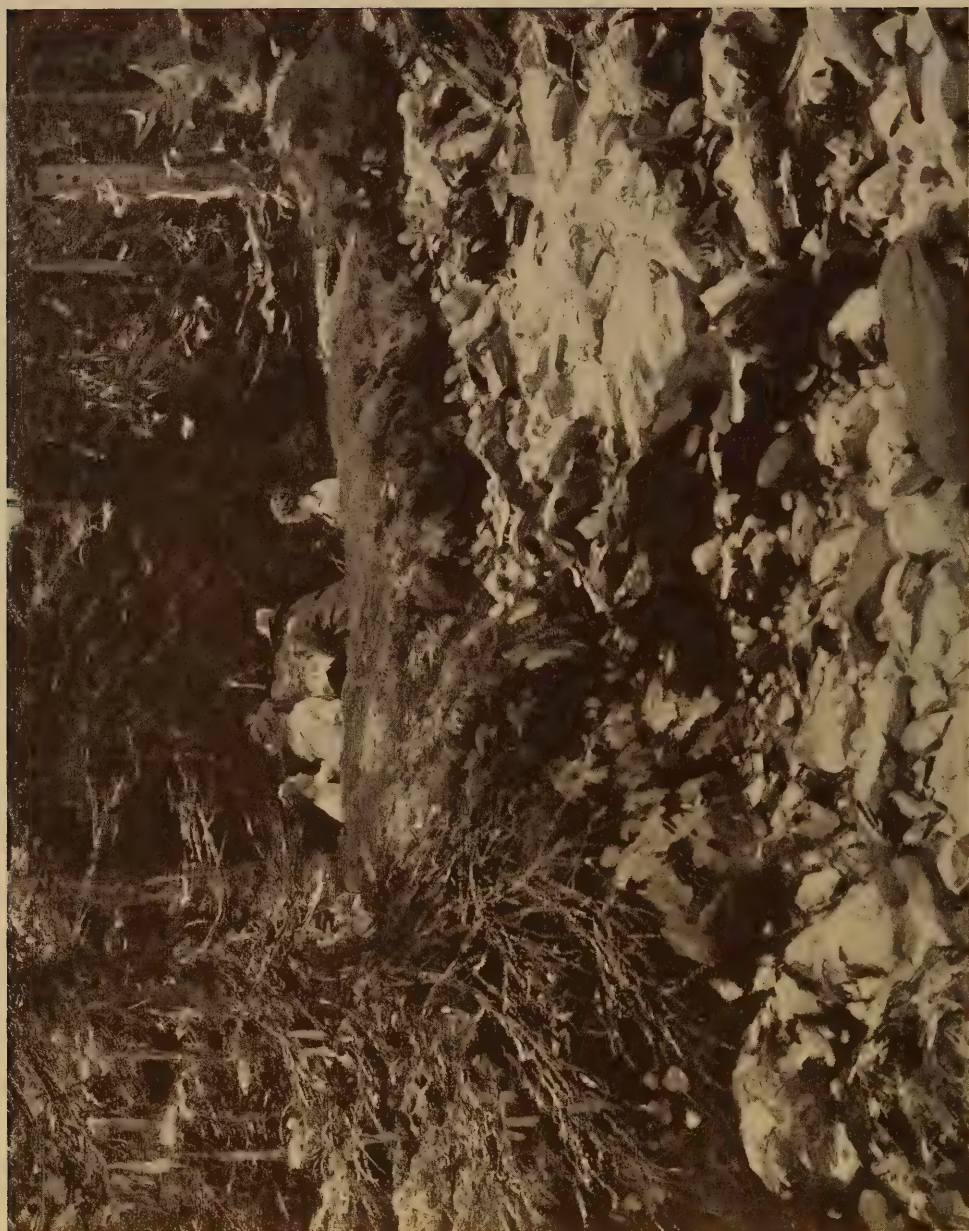
PORTRAIT

No. 102



THE CONFESSION

No. III



THE MASTER AND HIS PUPILS

No. 112



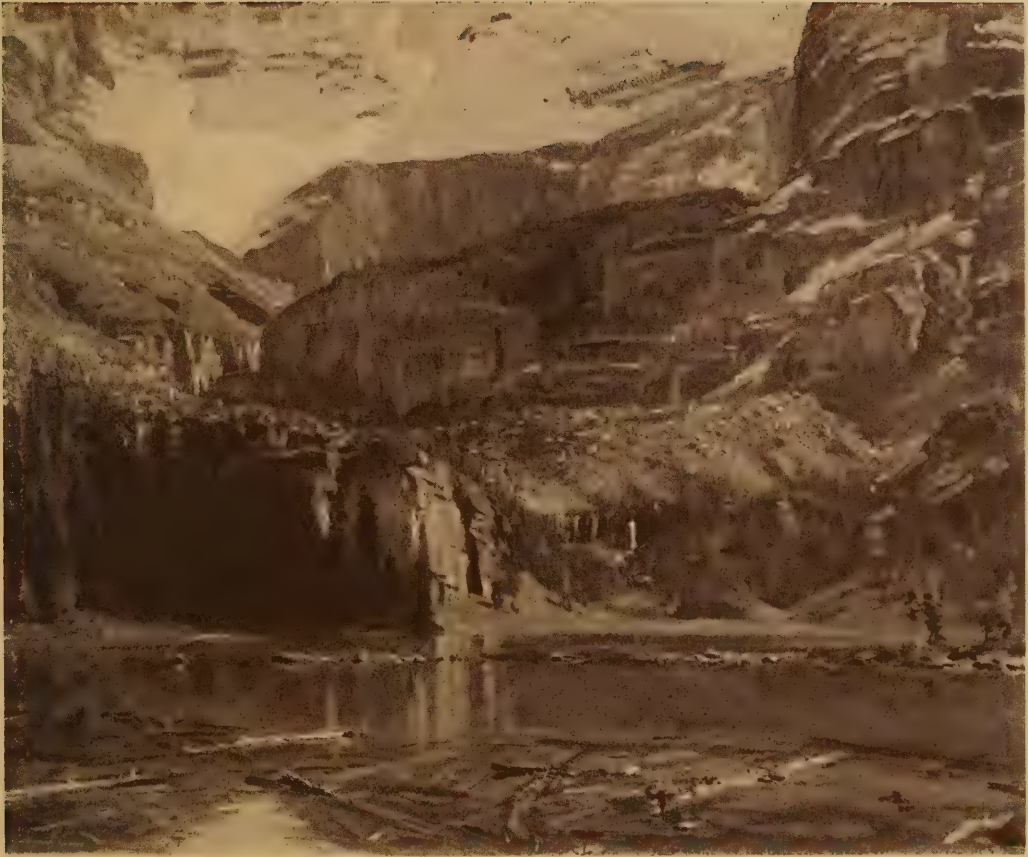
TYROLESE INTERIOR

No. 114



GRAVEYARD IN THE TYROL

No. 115



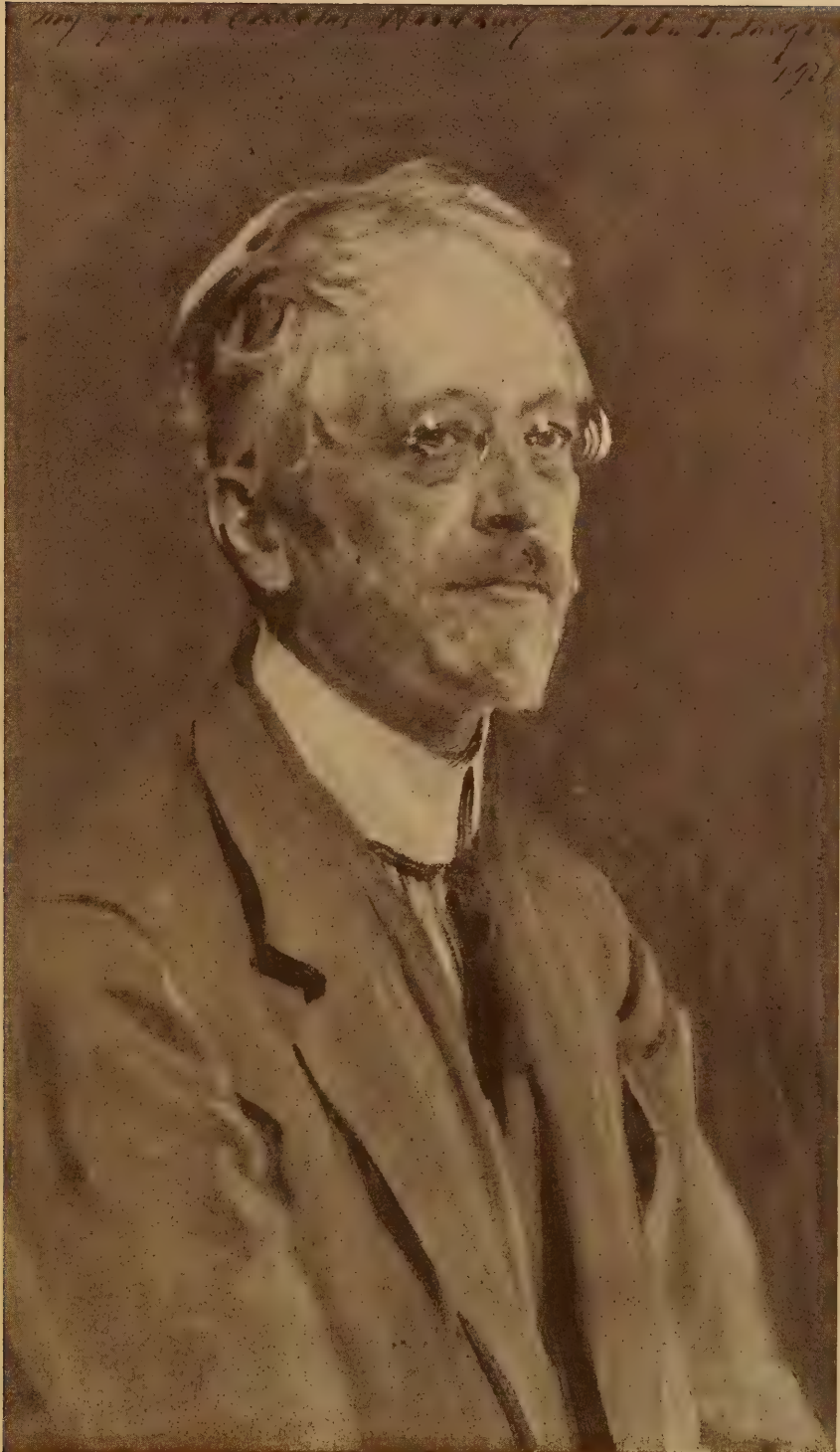
LAKE O'HARA

No. 118



PORTRAIT OF JOHN D. ROCKEFELLER, ESQ.

No. 120



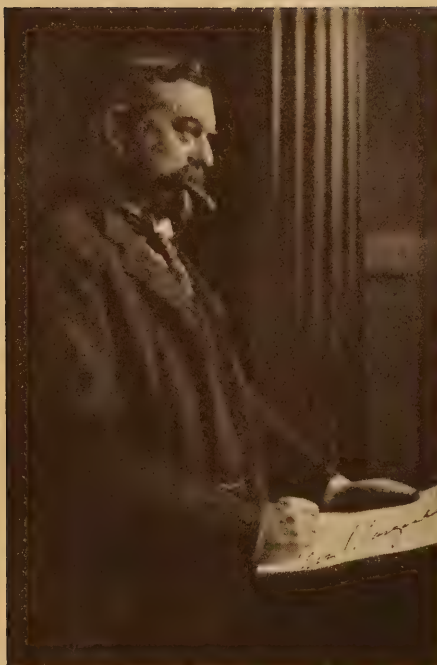
PORTRAIT OF CHARLES H. WOODBURY, ESQ.

No. 125



PORTRAIT OF A. LAWRENCE LOWELL, President of Harvard University

No. 127



PHOTOGRAPH OF JOHN SINGER SARGENT

Courtesy of Mrs. Montgomery Sears

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